

Exhibit G

You Need Professionally Designed Key Art to Sell Your Film By JL Menzel

By **Filmcourage** - April 25, 2016



In my 10 years as a professional graphic designer, I've created the faces of businesses, non-profit organizations, events, music albums and indie films. Trust me when I say the face of your film is what will either sell your film or not sell your film, and the face of your film is the key art, your movie poster.

What I've also learned in this decade is how under-valued this face is by new filmmakers.

Yes, indie films often are low budget to no budget. We get it. You don't have the dollars to devote to a pro designer, so you do what you believe is the next best thing. You find an artsy friend who will do it for free, a newbie designer who will do it for an IMDb credit, or

perhaps you assume you can open a Word document or Photoshop, paste in some text and photos and voila, you have a movie poster.

“Too many independent filmmakers don’t understand that if your key art is kick-ass, people will buy your movie just based on that. Your potential customer, Joe Consumer, who knows nothing about you or your movie, is generally not going to spend time researching it or you. You must grab their attention in an instant. Bad key art doesn’t do this. Excellent key art does. And once you’ve got their attention, you’re halfway – or more than halfway – to the sale...”

I have been that newbie designer early in my career, I have been that friend, and I’ve seen other friends do it themselves. I have also seen zero movie sales be the final result.

If you have done any of the above, let me ask you this. If you needed to have heart surgery and couldn’t afford it, would you do it yourself? Would you ask your paramedic friend to do it for cheaper? Paramedics are kind of like surgeons, right?

Wrong.

While designing a movie poster isn’t as dire as open-heart surgery, there is a level of experience and understanding you want your designer to have in order to achieve your goal, which should be *selling* your film.

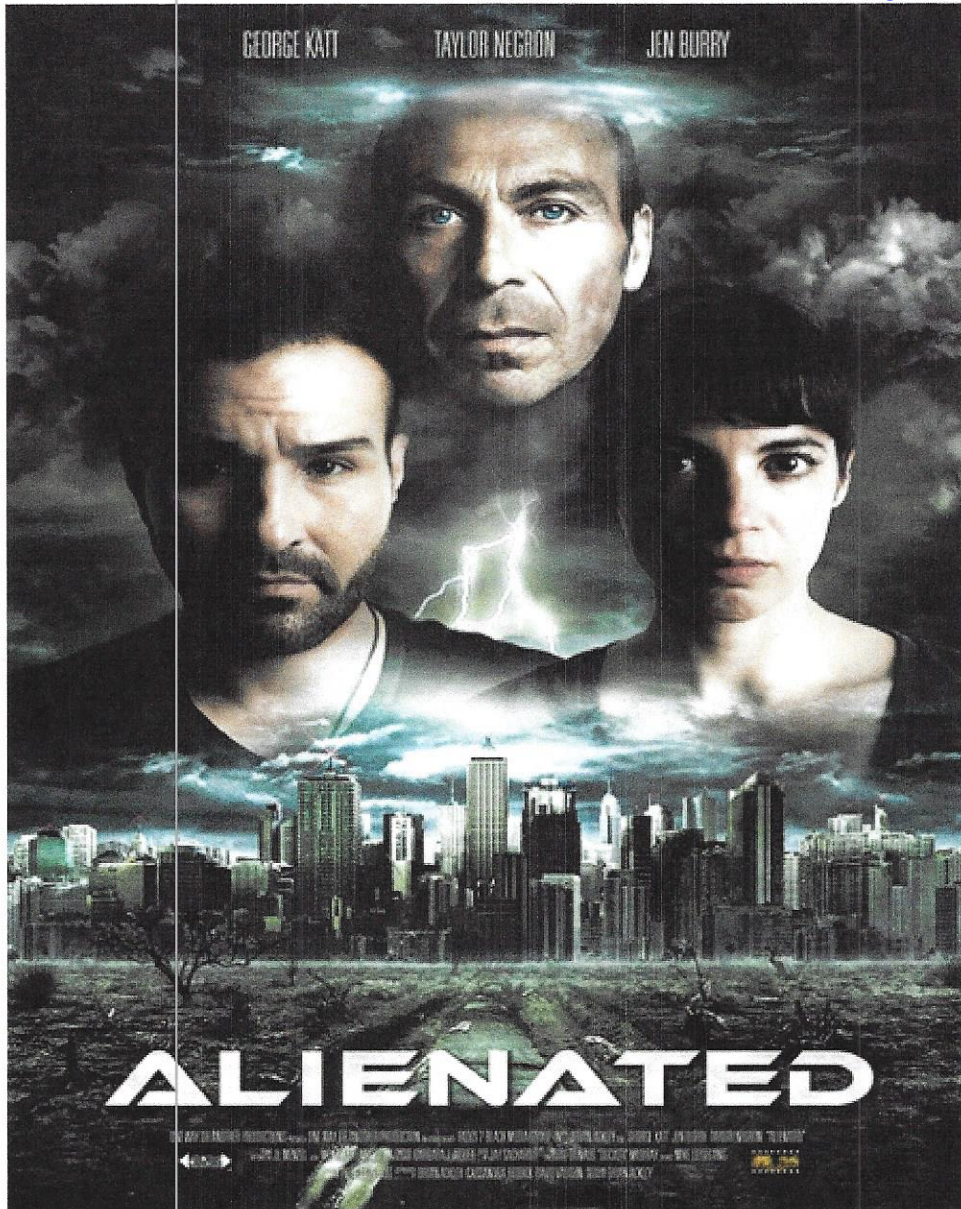
Suzanne Lyons, author of ***Indie Film Making: The Craft of Low Budget Filmmaking***, feels the same.

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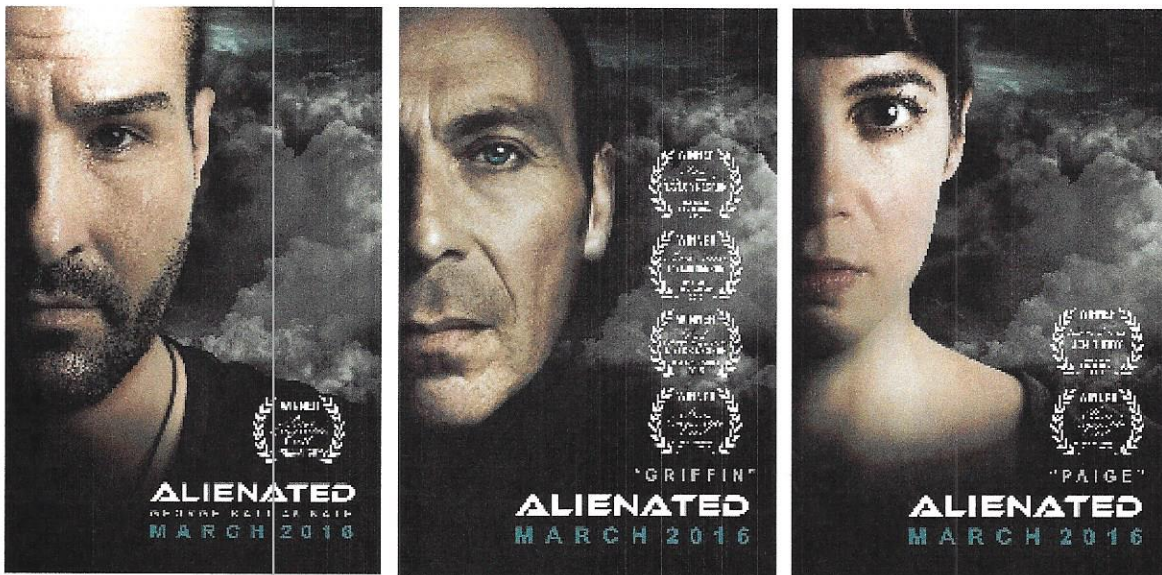
than halfway – to the sale,” states Lyons.

While designing, I put myself in the shoes of a consumer. When I am browsing a Red Box, I’m not looking up the synopsis to every film I think looks interesting. They might all be great films and worthy of a view, but my eye is always drawn to the image that is speaking to me the loudest at that moment in time.

Professional designers don’t haphazardly throw this key art together. Your film has an essence, a message, and it is *only* through your key art that you will have a chance to communicate this and convert that viewer into a buyer within a matter of seconds. You might think to yourself, “My film isn’t in Red Box or on Netflix, so it doesn’t matter.” Act as though it *is*, and it *does* matter. If your only goal is to share your film on YouTube for free, by all means, bring over your graffiti artist friend, order a pizza, open up a DIY program and work it out.



Main Key Art



Character Posters Key Art

After many learning curves and hard lessons in the graphic design industry, I consider myself a professional today. In order for me to make great key art, I need great elements to work with.

One of the key elements that will make or break your poster are the images you choose. Your images need to be high-resolution and have the ability to be blown up to the size of a theatrical poster or shrunk down to be delivered as a thumbnail on VOD. Shrinking down is the easy part. Obtaining high-resolution photos to work from is often the most overlooked detail by filmmakers.

If you are a filmmaker and didn't shoot on a 4K or 5K camera, such as the RED, then you're likely filming in 1080p output. If you are relying on a professional to design your film's poster from frame stills with this resolution, it's the equivalent of handing crayons to Da Vinci and asking him to paint Mona Lisa. I'm sure Da Vinci could have achieved something beautiful with crayons because he was talented, however, if he used crayons to create the Mona Lisa, we would be viewing (or not viewing) a much lower quality version of Mona due to the lack of detail that the crayon can achieve compared to oil paint.

Not doing a theatrical release? Awesome. You won't need a large resolution poster then, right?

Wrong again.

If your only goal is to get your film released on VOD, you still need high-resolution key art because that is what distributors ask for. Not only do they ask for high-resolution, they ask for many different formats, specs and sizes to accommodate all the different VOD platforms that your film will be delivered on.

No need to fret, though. If you don't have quality key art and manage to get theatrical or VOD distribution, these distributors have designers on staff already hired to fix your problematic key art, but they also have a healthy budget devoted to paying them as well. If you have invested in creating effective key art before ever seeking a distributor out, these distributors are more than likely going to be quite thrilled and all the more interested in buying rights to your film. That is one less thing they have to spend their dollars on in order to sell your film.

In our case, ***Alienated*** received competing offers from three different distribution companies after attending AFM (American Film Market) because the artwork got them *interested* in viewing the trailer. The artwork *PLUS* the trailer made them ask to see the movie. Without that initial interest, without that first hook to grab their attention, it's hard to say whether we would have even gotten distribution, let alone a deal with Gravitas Ventures. In addition to this, the foreign rights were sold to another company and our DVD rights to another, both well established and both will be using our same key art for each market, both physical and digital.

"You never get a second chance to make a great first impression."

A professional designer is going to know how to communicate the essence of your film without words. They will understand your target audience and find the language that speaks to them, that hooks them, which makes them want to know more. They will spend the time doing multiple revisions until it's perfect and they will have award-winning posters under their belt because of it. And most of all, talented in-demand designers won't have time to waste creating a movie poster that they won't get paid for.

If you take your film seriously and want to see it do well, either invest your time in learning how to create a poster that generates interest and sales, or invest in a professional who gets paid to know for you. If you don't value your film enough to do this, don't be surprised if the industry, distributors, box office and your audience don't value your film either.

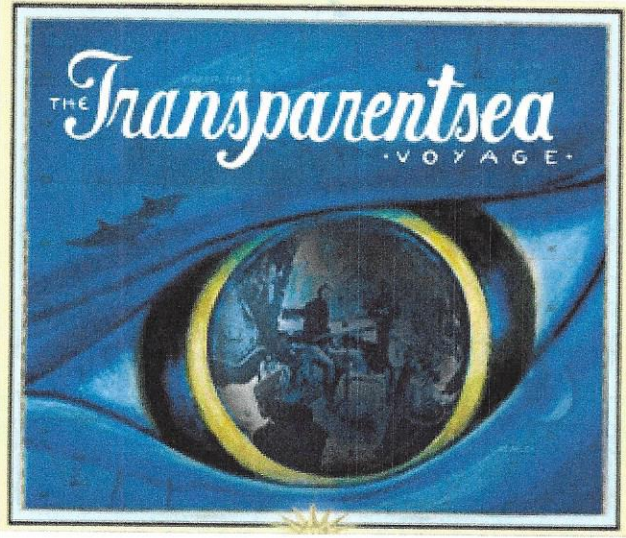


JL Menzel

BIO:

*JL Menzel is an indie film graphic designer of 10 years. Her latest work is for **ALIENATED**, a micro-budget sci-fi drama that was bought by Gravitas Ventures, and is currently in select theaters and on VOD. Her work can be found at www.artthentic.com.*

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